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ABSTRACT

This document contains a variety of activities concerned with language development at the elementary level. There are thirteen sections. Section one is a general discussion of the goals of language development. Sections two through twelve list activities covering such topics as how to use various media (cameras, tape recorders, etc.), how to use the telephone, the importance of literature, what to do with books that are too difficult for children to read, dramatization, field trips, creative writing, training children to observe, using film, using a photo-discovery set (an educational aid developed by the Eastman Kodak Company), and using various "intensive" educational aids. Chapter thirteen is a selected compilation of various educational charts for activity learning. (TS)

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Contents:

	Page
Philosophy of Language Development	1
A Total Experience (Sort of)	3
What Can You Do With a Telephone?	9
Literature	10
What Do You Do With Books That Are Too Difficult for the Children to Read?	14
Dramatization	17
Make the Most Out of a Field Trip	18
Creative Writing Tips	20
Train Your Children to Observe	21
Use a Film	24
Photo-Discovery Cards	25
Paraprofessionals - Utilizing "Intensive" Aides	27
Charts	32

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Marion Grady
Revised June 1974

CS 202 056

PHILOSOPHY OF LANGUAGE DEVELOPMENT

Marion Grady

Since 1967 I have talked with consultants and teachers about the English Language Framework that each of you has in your school. The framework talks of UNITY...of English as a living language...as language of the people utilizing it...as non-textbook, but not anti-textbook oriented classrooms...as activity centered or student centered classrooms.

Discussions about techniques reveals to the experienced teacher that the TECHNIQUES ARE NOT NEW, but they are often put aside and/or forgotten. Because I believe few things in the world are "creative", "innovative", or "new", I believe that when I speak about them I am simply reinforcing teachers own good techniques.

Elementary teachers are really in the best position as the profession goes. These are the experts in motivation. Unity in language instruction is the elementary teacher's package, or...would be. If, for no other reason, because the self-contained classroom encourages unity and most of our classrooms are still self contained.

Teachers say, "But how can I? I have all these children. I have only 20/30/40 minutes a day to teach all this language!" No! Language is being used, as a living activity by the children in the class from 8:45 to 2:30 every day.

Motivation. Unity. Variety. Literature. Speaking. Listening. Cooperative stories. Variety of audiences. Typewriter stories. Descriptive sentences and phrases. "Book making". Caption writing. Art activities of many kinds. Listening center activities. Teacher reading. Children reading. All these things promote the development of writing, of reading, of language. Experiences. Experiences! EXPERIENCES!

I feel that the senses of urban children are "turned off" at an early age. "Too much-ism" may be the problem. Too much noise. Too much confusion. Too much traffic. Too much of everything in the big city.

A child takes for granted his enviornment and the parts that compose it. Surrounded by sounds every day, all day, he hears only those sounds that actually call for his attention. Surrounded by a never-ending supply of things to see, he only sees what we point out to him.

These turned-off children come to school, where we feel we must provide a multitude of experiences and materials for them. And we do.

And do we accomplish? We frequently fail to build on children's experiences mostly because the children have been insufficiently motivated. Mostly because they have turned themselves off.

It is my idea then, that our purpose is to turn children on again. To motivate their senses to see and feel and hear and taste and smell the world in which they live.

Essentially, we want to retrain our children--at all grade levels--in the skills of observation and awareness.

As teacher and class we must share experiences observe, develop concepts, share oral language about the experiences, record the experiences, read the recordings, and react to what we have read.

We must help the child to recognize his relationship in the world--to see where, and how he fits in. The sharing of experiences may, and should help.

We must help the child to feel good about himself. And he feels good when he experiences success. If we provide experiences based on the individual children and do our best to eliminate the failure factor, the child has a better opportunity to experience success.

A TOTAL EXPERIENCE
(SORT OF)

Marion Grady

Initially we used cameras in the first grade to capture memories of field trips and then compose "photographic essays" when prints were returned. This may have been a chart or found in book form. (See S.F. Bay Chart, pg.31)

Regarding charts: they are the means of eliciting group response. All charts are reproduced and become multiple copies of reading materials. I choose not to bypass the chart phase because at this level it provides a necessary experience for language development.

We were given eight Kodak Instamatic Cameras and asked to find a use for them in the classroom. Twenty-eight teachers in as many schools attended basic camera and film development classes weekly. One other first grade teacher limited the use of the camera to herself on field trips and continued with photographic essays. Many teachers of older children used the cameras in a few of the ways my children used them. Some teachers became very technical and went into developing and printing film in darkrooms they set up with their children. I decided to avoid extensive photography skills. Our basic camera rules chart (to the horror of many!) consisted of four simple items. (See Using the Camera, pg.31)

I did feel a responsibility to the children to inductively suggest photo composition. We decided that we had to have a subject or "target". We were to look for our subject with our eyes. Then we should look for our subject with the viewfinder and capture the image (shoot the picture) we wanted. One suggestion would be to prepare "viewfinders" for children. Use a 3" by 5" card, cut a square out of the center, and children can find their subjects without a camera, if necessary.

Added to the room environment were a few cameras, photos of city scenes and San Francisco scenes, books and magazines well illustrated by photos and related picture books.

After discussing the use of cameras we developed a "typical" cooperative story which I felt was of the expected beginner first grade type. (The minute the chart paper went up, the children switched to "Teacher Talk." Although the story was blasé we took the time to discover some important language factors and note them. (see We Like to Take Pictures Chart, pg. 31)

This first grade class contained mostly black children: the target school's population was 94 per cent non-white. This was a fully saturated Title I ESEA school made up of poverty children who were traditionally non-achievers. I felt we had some image building to do.

We began to work more intently on literature development (to get us through a long rainy season). We would take a book well illustrated by photos and relate all the books we could find with it.

Lee Lan Flies the Dragon Kite (photos)
The Useful Dragon of Sam Ling Toy
Dragon in the Clock Box
Gilberto and the Wind (kites)
Anatole Over Paris (kites)

Discovering Design (photos)
Do You See what I See?
Do You Hear what I Hear?
Wing on a Flea (and film)
A Picture has a Special Look
A Kiss is Round

The Gull's Way (photos)
Fly High, Fly Low
This is San Francisco

Some enrichment activities after the books may have been: Children re-telling or paraphrasing a story, illustrating, making a class book, children selecting a favorite part, illustrating or labelling it, group art projects, or individual art projects.

(Felix the Dragon, kite making, cut and paste geometric shapes, ink spots for symmetry, lines, A circle is Round, A triangle is... typewriter stories stressing identity development (The REAL Me) construction (the quiet house)

We began camera work (on the first sunny day) with the children pairing off and photographing each other. (see We Took Pictures, pg.32)

We then took our first field trip into the neighborhood. Our project was to photograph children's homes. Along the way we pointed out design elements as we discovered them. This was after exposure to Discovering Design. When we returned to the class the children told about what we had observed. We then classified our observations and wrote our first story. (see We Went for A Walk - 3 page Chart, pg.33)

The brief paragraph about photographing homes clued me in to realizing that at that time the children were more interested (and had a need for more work) in developing skills to help then discover design.

We developed some language work, discussing known words, like words, varient endings, plurals, etc. I taped the story for the listening center along with a language skills review. Each child received a copy of the story. Finally the children began to tape their own readings of the story.

We mapped the school area. Each child had an individual copy on which the school and his house were discovered, as well as the routes to and from. We mapped our trip before we left the building in order to save steps. We reproduced a huge wall map and each child's home photograph and personal photograph were mounted in appropriate places. On the map's perimeter were the children's personal data typewriter stories, dictated to the teacher.

Simultaneously we conducted a telephone unit on telephone communication. (See What Can You Do With A Telephone.) Each child worked hard to learn last name first, address, city, state, zip code (why not?), and phone number and was rewarded for his work with a telephone key chain and personal telephone directory. We started to write an alphabetic phone directory for the class when I discovered the children really didn't know alphabetic sequence. So we went into a study of the alphabet.

Alphabet study included the use of every alphabet book we could find. (Ape in a Cape, Munari's ABC, Alphabet Tale, etc.) Then on another trip we did the following: pinned a letter to each child's lapel and asked each to find something on that trip that began with the initial letter or sound he was wearing. Upon our return, each child gave a description of what he saw with his letter featured and we composed a class book. Then we duplicated and charted the Walking ABCs of the Haight Ashbury. Our next step should have been to photograph each item but we ran out of money and time. (see Walking ABCs Chart, pg. 32)

Many other activities were related to the walks because of a need for further observation and to maintain interest.

Examples: Lines

(string, paste, blow ink, straight edges, etc.)

Forms (Shapes)

(cut and paste, rubbings of manholes, etc.)

Patterns

(texture mat rubbings, school tiles, etc.)

Texture

(rubbings, sand, etc.)

Children soon began to "feel" buildings as we passed.

At this time the S.F.U.S.D. purchased the film Rainshower (distributed by Churchill Films, L.A.) but it required much skill in use for such young children. And this was when I began to think of the need for better films for primary children in the development of observation and awareness skills. (See About Rainshower -- different grade level.)

At the end of this semester (actually it was a three month period of time) I asked the children why we had used the cameras and if they were interested in continuing with them the next semester. Together we wrote their story, (see Cooperative Story Chart) but I felt they had begun to verbalize a worthwhile concept and had left it hanging. The following day children each wrote a sentence telling why they wanted to use the cameras. We selected some of the common and most clearly stated concepts and compiled them for the second chart. (see Individual Stories Compiled Chart, pg.34)

("Oh, Mrs. Roth, don't you know everything is beautiful!")

The following semester we kicked-off with a Bay Cruise (see Make the Most out of a Field Trip) intended for four or five distinct purposes:

1. to observe both bridges first-hand
2. to provide fresh subject matter for photography
3. to observe the city from another point of view (besides from a bus, the hills, and filmstrips and books)
4. to share a common experience for language development

5. to ride four different vehicles and describe them

(to initiate a new student teacher to the pleasures and pains of field trips)

When we arrived at the dock (via Muni bus) the Bay was fogged in and the cruise was delayed for a few hours. We took a walking tour of Fisherman's Wharf and stopped to rest at the fishing boat lagoon. We passed the cameras around and here, I feel, was developed the most important (and totally unexpected) part of the trip. The children discovered "reflections" in the water and photographed them as well as other items including:

--interesting lines of the masts of fishing boats

--repeated patterns of pilings and railings

--the old and new architecture of the wharf area.

After the trip we began to compare the bridges for height, length, color, number of towers and span. The number of towers on the Bay Bridge created a diversion so we went into a mini-study of bridges and found our answers. We then constructed a 4' by 12' bulletin board entitled "A Tale of Two Bridges." (see A Tale of Two Bridges Chart, pg.35)

In the book This is San Francisco Sasek notes the delayed discovery of the Bay because of fog and after our experience the children understood the significance of this.

(A third grade teacher chided me for this particular study. "If you give them all that in the first grade, the third grade Social Studies unit is spoiled. Then what do we teach them?" My response: Heaven forbid they should know something before they begin to "study" it!)

We discussed the changes in the city skyline from the time the filmstrips were taken and now (remember their discussion of cameras and that "We can see how things looked many days ago"?)

We then worked on WHAT A WAY TO GO! We discussed the way each vehicle looked and felt. We dramatized our rides before the children were able to verbalize how it felt to ride each vehicle. The children began to compare each for likenesses and differences and categorized their points. Vehicles were illustrated and constructed in various ways utilizing different art media. Also, on WHAT A WAY TO GO! we cut out and pinned magazine and newspaper pictures categorizing the vehicles. (See What a Way to Go Chart, pg.35)

Soon we prepared another "big trip" for a number of reasons:

1. we wanted to cross one of the bridges
2. we wanted to see our city from yet another point of view
3. we wanted something meaningful to the total unit
4. we wanted another dimensional art activity

5. we wanted a relaxed fun trip

- (do I need to mention experience, development of concepts, etc.)

We selected a trip to Marin County, to Fort Cronkhite Beach. Our art projects were to be sand castings with plaster of Paris and pebble mosaics. (Unfortunately, Fort Cronkhite is now in the National Parks system and pebbles can no longer be collected.) Our school had used up all field trip funds so we secured special permission from our "always game" principal, the parents, our insurance companies, and the school department's legal counsel to take the children in private cars driven by the school social worker, the student teacher and myself. Before the trip we prepared our usual "We are going to Fort Cronkhite Beach" story. This time we had an additional purpose for its use.

Our children will often refer to the city hills as "up-and-down hills" because the streets are often steep. They had an opportunity to observe and discuss the rounded hills of Marin--the coast. Driving through the one-lane "spooky" tunnel was also an experience.

Driving home with some of the more active children in my car, provided interaction experiences that were also worth the entire trip.

A very cold, wet, ragged crew returned to school that day and loaded what seemed to be a ton of pebbles, wet socks, and spare clothes into room 101. The custodians simply stared.

That evening (while laundering the mountain of beach clothes that couldn't be identified in their "beach" state) I decided to ask our principal for still another favor.

The next day the children packed up, prepared a work area in our spooky sub-basement, and arranged some lights and a chair and table for each child to work on his mosaic and a work area for sand casting.

During this time we worked diligently on reasonable self-control.

During language time we re-wrote our chart. Because the children had been having difficulty with verb tenses and various endings, we changed the verbs on the new chart. (Chart: To the Beach/From the Beach, pg.36)

The S.F. Museum of Art that week had an exhibit I thought worthwhile before we began our mosaics and sand castings. I wanted the children to see the non-objective sculpture of Nagare, a Japanese architect, to see how he used smooth versus rough textures and different planes, how the natural colors of the materials were effectively utilized, and to see the architectural and geometric simplicity of the work.

We were, of course treated to the usual exhibits of photography, graphics, paintings, and sculpture. I felt that after our trip to the museum there had to be one significant change. (While planning the trip I asked the children if they knew what a museum was. Lamont said, "Sure, That's where they keep the fish!")

Postscript:

Total Experience is a misnomer. I can't truly describe what a total experience would involve.

All of the work connected with this study was done during social studies and language arts time. Each morning from 9:00 to 10:00 I taught three groups of developmental reading using the Bank Street Readers. At that time there was no readiness unit available for the readers. Using this project we developed our own materials and discovered them to be closely related to that later published by Bank Street. (see In the City Chart)

I do not care about textbook pages. I do not normally concern myself with testing. Just for the record, I pulled all the names and test scores of the children who participated in this study. Only three children were reading below grade level, the lowest was three months behind. At least one third of the class was working significantly above grade level--some up to fifth grade in some areas of language development.

The first week of the following semester the children's second grade teacher caught me in the hall and asked what in the world I had done with those children. They loved the reading hour. They moved immediately into their second grade readers. They had read every book in her class library and she was now preparing to supplement it. Two years later this was the first teacher to volunteer for staff development curriculum work when I was appointed Staff Development Specialist at that school.

WHAT CAN YOU DO WITH
A TELEPHONE?

Marion Grady

Oral Language, etc.

If possible, borrow the Teletrainer units from the Pacific Telephone Company.

If not, dimestore phones will do.

1. Do all the usual things with telephone courtesy, dialing number, etc.

2. Discuss the contents of the telephone book. Ask how many children know the name of their city? their address? their phone numbers? If not, begin a project to learn these things. This is one kind of homework I consider valid. See if the phone company will send you small personal directories and key chain telephones. You might offer a "key phone" to each child as he demonstrates his knowledge of his personal data.

3. Suggest writing a class directory. Ask the children if they can dictate to you, in alphabetical order, their last names first. Record. This is the first step. Children who are able may include their personal data by their names.

4. When all data is in, pass personal directories and allow children to enter names and phone numbers, if possible.

   If children do not have phones, or parents do not want numbers released, the phone company will give you a number that the children may dial, or you may assign the one for Time or Weather.

5. If children have trouble alphabetizing, you know it's time for a study of the alphabet.

LITERATURE

Marion Grady

Good children's literature is an important part of your language program. Saturate the children with it.

Reading to small children at least twice (I prefer more) each day allows children to listen to the beauty of the words and of the language, helps the children develop concepts, and adds to the children's vocabularies. Hearing the language provides the children with a model. Enrichment experiences developed from pleasure books continues to reinforce their vocabularies and the awareness for the beauty of what is sometimes called "standard English".

Examples:

Constructing a diorama requires observation, dexterity, and concentration. When it is finished it provides not only a language experience for the children who perform the construction, but also for the children who see it. The stories begin to mean something to the children who fully experience them.

Bulletin boards constructed on the theme of a book help to make the book come alive to the participants.

Discussion and illustration of the book and its characters help to make the story and characters real.

Imaginative activities delight children and help to keep literature fresh in their minds.

Dramatization livens a story and helps to send the children off on even other language activities.

As frequently as feasible, work in mini-units of children's books utilizing common factors.

Example:	Our Homes
	The Gingerbread Age by John Maass A little House of Your Own The Little House The House that Jack Built

Find ways to enrich worthwhile books or subjects. In the beginning simply ask who would like to illustrate the story. After a while, I allow choices at the end of each story I read to them. Choices include:

Make a picture of...
Dramatize
Make a class book
Retell
Nothing (as valid a choice as the other four)

Sometimes the entire class will select one or more of the choices. We may decide to work individually or in groups on any (or all) choices or we may decide upon a class project.

One class was particularly fond of A Little House of Your Own. One project was to discover a huge cardboard packing crate, spread it on the floor. With wall paper sample books and paint we "decorated" the interior, stood the "house" up like an A Frame, put a cotton runner on the floor, wrote "house rules" which were posted on the outside, included a check-list of class names and a pencil, and used the house for some time as a "getting-away-from-it-all" place of contemplation or retreat. NO ONE, not even my very difficult children, ever abused the use of the little house.

Another group project was to construct "diorama-type" houses from suitboxes.

Another project was to illustrate differences in the kinds of homes we live in with construction paper and a prepared ditto sheet.

Another was to walk to each child's home and allow the child to photograph it.

Example:	Art/Photography
	Discovering Design (photos, difficult, but beautiful text) A Kiss is Round Wing on a Flea A Picture has a Special Look ...is A Dandelion Hailstones and Halibut Bones

Some kinds of enrichment:

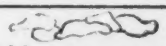
Children (after reading and discussion) write "...is round" and illustrate. Gather together. Staple. Class Book. Put it on your library shelves.

Cut out one each from construction paper, square, circle, triangle. Reads Wing on a Flea. Discusses. Asks children to make something each out of a triangle, circle, square. Tell about it. Record.

Take a walk around the school or neighborhood to look for various geometric shapes as illustrated in Discovering Design (etc. lines, textures, patterns.)

Go to the museum as per A Walk with A Line.

"Red is..." as per Hailstones and Halibut Bones. Or an entire sheet, using light weight colored art paper:

Red is...	Green is...	Purple is...
Blue is... 	Yellow is...	etc.

Various "experiments" to establish the concept of "symmetry" a word the children particularly liked in Discovering Design. (Ink blots, mirrors, etc.)

Rubbings of manhole covers, etc. to enrich concepts of shapes and textures as per several of the books. (Can take place on a walk to photograph someone's home, etc.)

Example:	Dragons
	Lee Lan Flies the Dragon Kite (photographs, difficult text) The Useful Dragon of Sam Ling Toy The Dragon in the Clock Box Little Princess Goodnight

Some kinds of enrichment:

Make a kite. Go fly it.

Make a dragon. We made Felix 20 feet long. Since we were preparing for a science unit on fish, we added scales to him. We voted on his name. We wrote a story about him. Taped the story for the listening center, prepared copies of the story to go along with the tape which included directions to the children to underline, circle, etc. certain parts of the story, added a few worksheets which included illustrating words we should already have in our reading vocabularies (like color words) that were also in the story.

Dictate a story to the teacher about your own dragon.

Little Princess Goodnight dramatization (see in back pages)

Example: The "Harry"stories (Harry by the Sea, etc.)

Illustrated and rewrote them so we could keep the "books" at our class library corner.

Example: Pinnocchio and other old tales.

Took great delight in clapping out the syllables in the complicated names of the characters. (Rumplestilstkin)

Example: Mon Petit Chou (My Little Cabbage)

Were delighted that the teacher had difficulty pronouncing

foreign words, but were impressed by the fact that she could read them phonetically.

Beginning first grade children dictated

"My name is_____."

"I am called_____."

"My Mommie calls me_____."

"My Daddy calls me_____."

"My brother calls me_____."

Then wrote: But this is the real me! illustrating a suppressed desire "real me".

WHAT DO YOU DO WITH BOOKS THAT ARE TOO DIFFICULT FOR THE CHILDREN TO READ?

Marion Grady

Listening Skills, Literature, Utilizing upgraded materials, Thinking

If nothing else, you read them yourself.

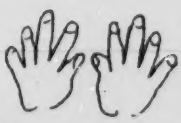
Remember that frequently not only the reading level is difficult, but also the concepts and vocabularies.

In the class was a gifted child who loved to read and who wanted very much to be a part of this group of children. I suggested that he select and prepare and read to the children once a week instead of the teacher's daily routine of two stories each day. His first selection was Dart and Dash, a difficult book for first graders. He needed help in oral presentation, projecting his voice, etc. but was a bit shy so he asked if we could alternate. I was to read the first page, he would read the second, etc. I read.

"In the forest
It is dark.
It is damp..."

"Why?" shouted Michael. "Everytime we read about the forest they say it is dark and damp. Why is this so?"

Time for discussion. Everyone spread your hands. Gradually cup and close them as you peek between your thumbs. What happens?



Let's put this pocket chart against the board, real close. Come and look.

Let's put this box top next to the corner with a hole in the cardboard. Come and look.

What do we think about when we say forest? (trees) Stand up. Be trees. What are your branches doing? What does that do to the light?

What do the trees do to the light in the forest. Right.

Do you wear your sweater in the warm sun? Why? Do you wear your sweater in the shade? Why?

Yes, Richard, I guess we could say a forest is like a house because the trees make the walls and roof and we talk about the floor of the forest. And, yes, the animals are the "people".

Let's just finish this page and then I will give you some paper (sepia/brown) and you can illustrate a forest (which accompanied the following story:)

"Why is the forest always dark?" asked Michael.

Someone said it is because of the trees. They reach

up to the sky and block out the sun. They spread

out their branches and block out the light. There

are many shadows in the forest."

(cooperative story)

And so we went on day by day. Some days we only covered a page. Whenever we reached a question or puzzled look, we stopped and discussed. I do not normally suggest breaking a story to bits, but in this case it was the proper thing to do. Yes. You're right. We ended up with a cooperative chart story book for the library.

My main purpose for presenting Discovering Design was to show the children the pictures. The text was far too difficult. The concepts far to complicated. As soon as the children got restless, I planned to show a few more pictures and then put the book away. But not my class. They loved the melody of the words. They insisted I read it again. And they discovered many points of interest and new words that needed "enrichment". Such as symmetry, octagon, etc.

Symmetry was digested in many ways. Folded over ink and paint blots. Mirrors divided simple objects in half. Cut-outs and paste. (Even from Dart and Dash they recalled the fawn looking at his reflection and tried to link the two ideas.) One child's definition (although I did not solicit it; I frankly did not think it could be defined in a six-year olds' terms) to the principal was: Symmetry is, well not when two things are exactly alike. And they're not different either. It's like something is divided in half and you see a reflection of it from the middle out.

I couldn't pass up Emile (the octopus) when we were discussing octagon. (One follow up with Emile was to ask the children to illustrate what kind of gift they could possible give to an octopus.) A few days later as we were walking down the stairway, a child said, "Look! an octagon!" as he pointed to a high window in our old building. How do you know? was my question and many voices responded, "It has eight angles and it has eight sides."
Concept developed. Verbalization on it's way.

Don't be afraid to "take off" from a workbook or text. An example of this:

A very difficult page in the Prentice-Hall Composition series is one on sequencing. There are eight sentences in random order that are to be placed in proper sequence to make a story make sense.

With many different grade levels, and many different groups of children I have used the idea with only a few changes:

I write each sentence on a card and illustrate the action

As a group we juggle the cards until the story makes sense.

As a group we re-write the story from the cards.

DRAMATIZATION

Marion Grady

Literature:

Select a story that is simple and that appeals to you. For my example:

Kinder Owl Book Little Princess Goodnight

1. Read the story to the class. Be a ham. (If the children will let you, put the book away.)

2. Another time. Read the story. Discuss the story and ask the children to retell the story in sequence. Discuss the characters. Children may illustrate the characters.

3. Demonstrate making a simple "costume hat" or paper bag puppet or stick puppet. Children may illustrate the characters in this manner.

4. Discuss the furnishings mentioned in the story. Children may illustrate.

5. Suggest a play. Use "costume hats" or whatever. Use pictorial signs and/or words for furnishings. If a child can read the story, he may do so as others act it out. With very young children the teacher may do the first reading. A child may then "tell" the story as the others act it out. Everyone has a task. The non-actors are the audience and responsibilities of the audience may be discussed and "practiced." Change participants whenever you repeat the activity.

6. With the children, place the previous illustrations in the story sequence. Record the description of each illustration (you need not use all.) Staple the pictures together. You have a class book for your library table.

7. Give the children the prepared ditto stressing concepts of "on top of" and "under". With very young learners, do cut and paste with them or have a sample completed to "cue them".

8. Suggest using all or some of the characters to write your own class play.

9. Select other books that somehow relate:

   Bruno Munari's Zoo illustrates a fine peacock.
   The Anastole books have wonderful mice.
   Dragon in the Clock Box, The Useful Dragon of Sam Ling Toy have dragons
   Unicorn?
   Slipper (Cinderella?)
   Bed (The Princess and the Pea?)
   Etc.

10. Make the book available for the children to "read."

11. Know when the children have had it with this one and go on to something else.

MAKE THE MOST OUT
OF A FIELD TRIP

Marion Grady

Concept, vocabulary, language development

Follow usual procedures as defined in the field trip guide and by your individual school sites. When you have a good plan for an unusual trip, see what steps you must take.

Some trips not mentioned in the guide include: A potato chip factory (sounds, procedures), Fort Cronkhite Beach (Unfortunately, Fort Cronkhite is now in the National Parks system and pebbles can no longer be collected;) pebble gathering and mosaic making), Bakers Beach (sand casting and cliff carving), fishing at Lake Merced or Muni Pier.

Illustration: A trip on a Cruise Boat around San Francisco Bay

Purposes: Many:

1. Children are learning about the city environment. They will have another "point of view."
2. Children will ride a muni bus, a boat, the Cannery double decker bus (if you can arrange it), and a cable car (if you can arrange it.)
3. Children are being taught to observe. They will study both bridges for comparisons.
4. Children will share a common experience. They will develop some common concepts. They will share their experiences orally which will be recorded either by illustration, individual stories, cooperative stories, tape recordings, or typed/dictated stories (Here is a good responsibility for a paraprofessional.) They will read their written stories. The teacher will help the children discover language "factors" in their written stories.
5. Children are learning how to take photographs. They will have some fresh subject matter.

Class procedures:

1. Write a cooperative letter home explaining the purpose of the near-future trip. Duplicate. Develop language. Send home.
2. Write cooperatively, specific procedures for the day of the trip, including lunches, etc.
3. Use books, filmstrips, etc. to illustrate things you may see or look for.
4. Encourage any child to zero in on any specific point of interest if he so chooses.
5. Read the stand-bys like <u>This is San Francisco</u>, <u>Useful Dragon</u>, etc.

6. Keep a copy of procedures and questions you might bring up on the trip.

7. If you need alphabet work or work in initial consonants assign a letter of the alphabet to each child and prepare him to find something on the trip that begins with his letter or sound. After the trip, each child may write and/or illustrate his sound. All may be stapled together for a class book.

On the day of the trip:

1. Be organized.

2. Use "specific procedures" chart as a checklist for such items as: name tags, lunches, first aid kits, permission slips, car tickets, etc.

3. Enjoy yourselves.

Post trip experiences include:

1. Illustrating, verbalizing, writing, recording events of the day.

2. In some cases, dramatizing to aid verbalization.

3. Coordinating and categorizing events and items.

4. Preparing the ever-present "class book", or bulletin board, etc.

5. Preparing the presentation about the trip to another class.

6. Reviewing the procedures chart to discover what was added or deleted from your expected experiences. This is a good time to work on conjugations and varient endings, substituting verbs, etc. (We will see...We saw, We will bring...We forgot to bring, etc.)

CREATIVE WRITING
(Primary)

Marion Grady

A co-operative story can be a creative story. It fails to be when thirty children have laboriously copied it and each calls it his very own. If you want each child to have a copy (and this is an excellent idea) spare the child the copying and spoil him via the ditto machine.

A co-operative story can be a kick-off. Begin a story together. Let each child finish it his own way.

Start with a phrase, and assuming that you have (ahem, or that someone has) taught the children what it takes to write a story, a phrase may be all that's necessary. (After working with "Red is ..." ala Hailstones and Halibut Bones, try "Love is ...", "Art is ...", "Christmas is ...")

A Touch and Feel Board can be used to instigate some very profound stories about the tactile sense.

A Social Commentary Collage can provide impetus to good story writing.

Inclusion of many writing experiences in other units of study (social studies) does not merely extend that unit. (In a bakery unit thank you notes, descriptions of delicious foods, writing and performing commercial advertisements provide good language experiences.)

Invite the children to explore point of view from emotional (My sister's smarter than Your Sister), physical (As I see the street corner from my bedroom window...), logical (The facts as you present them ...)

Invite your children to each illustrate a different portion of a favorite book, place the picture (together) in story sequence, before you stress the need for a beginning, middle and end.

Keep the children turned on to creative writing but withholding that almighty red pencil.

Ask your children questions about themselves that they can answer before your invitation to "Write a story about yourself".

Most important. Have the children write, Write! WRITE!

TRAIN YOUR CHILDREN
TO OBSERVE

Marion Grady

Observation, Awareness

One task we undertook was to ask each child at daily roll call, "What did you see on the way to school today?" Their brief answers were recorded. At first the most frequent answer was "Nothin'". There was no comment, positive or negative. No further reference was made to each morning's query.

Each day the question was asked again and as roll was called the answers were recorded. Gradually the responses came in. One child said, "I saw the cracks in the sidewalk." This was recorded. There was no other comment. Then or ever.

The children began to realize they would not be praised or punished for an answer or lack of answer. Finally, we eliminated the task because the children were training themselves to observe and report and roll call was beginning to take the major part of the morning!

With older, more experienced children I simply prepare a monthly sheet listing the days and ask the children to record BRIEFLY what they saw. This is never graded. It never receives comment. The children motivate themselves.

Example:

WHAT DID YOU SEE ON THE WAY TO SCHOOL TODAY?	
Monday (May 4)	One line, one word suffices
Tuesday (May 5)	

Our film NOTHIN' was specifically designed to develop visual activity. Skills in art, language, and social studies are taught through observation and awareness of the environment. If you have access to Nothin' from the study guide:

Discussion:

How does our environment compare with that of Carl and Anita?

What did you notice on your way to school which was, or was not, shown in the film?

How does the sound of our environment (quiet or noise) affect our mood?

How did it make you feel when Carl rolled down the Hill? Do you remember feeling like that before: When? How?

What senses do we use to experience the things about us? What senses did Anita use when studying the leaves of the fern?

How does the size, shape, color, and/or height of the objects about us affect our feelings?

What kinds of color did you notice in the woods, the sky, the city? How does color affect the way we feel?

Your feet walk on various surfaces and textures, as did the feet of Carl and Anita. Which surfaces feel hard? Spongy? Soft?

Do you remember seeing reflections? Where?

How many different types of street lamps, signs and other objects were found on the street during the film? Are these also found about you? How are they different?

Carl crossed-over the freeway, Anita passed below. How did their points of view differ?

Have you ever found a cave in the woods? Describe.

Near the end of the film, Carl and Anita see the same utility pole. Discuss whether or not they observed the same things.

Gather leaves, acorns, pebbles, pieces of bark, etc., in a paper bag. Let one person, blindfolded, remove one of the objects and describe it by its feel, smell, shape, etc.

Why did Carl say "Nothin'"? Have you ever done the same sort of thing? Describe.

Illustration:

Illustrate the basic elements of line, form, pattern, texture, and color, as they are found in the film.

Recapture the highlights of the film by illustration (sketching, drawing, painting, watercolor, fingerpainting, etc.)

Recall the silhouettes of tree branches. What other objects about us are usually seen in silhouette? Illustrate.

Make rubbings of textures and patterns found about us, such as manhole covers, trees, bark, leaves, etc.

When Carl looked at the City he saw many different types of buildings. Illustrate what Carl saw by cut-and-paste, collage, three-dimensional models.

Illustrate the different types of color found in the woods, the sky, in a view of the city, in the cave, etc. How are the colors affected by their location? Which are dull/bright?

Illustrate the relative sizes of objects found about us.

Illustrate the various shapes and textures of clouds.

Illustrate some of the different types of houses and other buildings found in your environment. What are their roof-shapes? What are the shapes of the flues and pipes on the roof? What shape is your television antenna?

Compare and illustrate trees, both from the film and from your own experience. Compare and illustrate their bark, trunks, leaves, shapes, fruit, etc. Do the same with cars, houses, chairs, people, etc.

Draw a circle, square, rectangle, triangle, pentagon, hexagon, etc. Where are these forms found in the film, and where have you seen them on your way to school?

Draw a map that shows your school, your home, and the streets along your route from school to home.

Locate and illustrate the interesting things to be found along your route.

Field Trips:

What interesting things can be found during a walk around our school and its neighborhood?

How do the things we find in the Park vary from those found in the playground?

How is our experience different when we view our environment while walking, in a car, or in an airplane?

What things can we find about us which were, or were not, shown in the film?

USE A FILM

Marion Grady

Observing, Comprehending

Be very selective in your use of films. I have known teachers who have ordered twelve films in one month. I seriously doubt that this is justified.

One very fine film used at many grade levels to help children develop their powers of observation and thought is Rainshower.

The class will frequently have to see a film more than once, in order to properly develop it. Often the teacher will have to stop the film frequently in it's second and subsequent showings in order to discuss a point.

A good film, like a good book, can be illustrated, dramatized, sequenced, rewritten, given a new ending, or simply summarized in the words of the viewers.

Included in these notes is a delightful cooperative story about Rainshower. And many films can be utilized in much the same way.

Some films might be used for many and different purposes. When I discovered the lack of good primary age films to develop what I was trying to teach, I collaborated with an architect-filmmaker and we produced one for my class. Look at That! is designed to review the concepts I wanted to develop with my children, act as an initiation with other groups, reinforce the learning I wanted to develop. And it can be handled like any other film. A second film we developed is Nothin' and it encourages children's awareness of their surroundings while it motivates language development.

EASTMAN KODAK

PHOTO-STORY DISCOVERY SET
A Kodak Educational Aid
1967
Eastman Kodak Company

At this time I am aware of four sets; there may be more. Black and white photos cost $1.50 per set; color photo sets cost about $3.00. Arlien Early, in ESEA I/SB90 Media , may have more information.

Here are some of the uses I have made of the sets (which have no guides, etc.)

1. Spread all the cards out on a table. Ask one child, or a group of children to look at the pictures. If this is a group, discuss them with one another. Ask the children what they have discovered.

   Responses may include: Some of these pictures are at the beach.
   Some of these pictures are at a playground.
   Some of these pictures are on a bus.
   There are two boys in most of the pictures.
   There's a girl in the beach pictures.
   There's a policeman in some of these pictures.
   Etc.

   Ask one child if he can place these pictures in some sort of order that tells a story. If he can, ask him to tell the story to you. (Tape type, or write the "story" for the unskilled writer. Here is a responsibility for a paraprofessional, if you have one. There is no wrong story.

   Ask a group of children if they can select all of the pictures that are about the beach. The playground. The bus. Children may catagorize them.

   Give one category to each group (or individual) and ask them to make a story of the pictures. They may use all or discard some. With very inexperienced children, you may ask for a picture story using only three of the pictures (or even one). Record the story. There is no wrong story.

   In all of these cases a word list may be kept of unfamiliar words, new reading, or spelling words, etc. The children may illustrate the new words.

   You may want to categorize the word lists in a number of different ways: by initial letters, word endings, medial vowels, parts of speech, etc.

   You may suggest that the children "build" the story and then illustrate their own story ending.

2. For a "first" exposure. Secretly! pass one picture to each child. He is to study his picture carefully. If children can write, ask for a paragraph about each individual picture. Encourage imagination.

   Categorize the pictures and ask each child to display his picture and relate his paragraph. Record.

3. Use the pictures individually to stimulate conversation with a reluctant child. This can be another responsibility for the para-professional assigned to you.

4. Have children go through magazines and cut out pictures that can do the same thing.

5. Select your own pictures for the same purposes. Or photograph your own (class project?).

PARAPROFESSIONALS
ORGANIZATION, UTILIZING
"INTENSIVE" AIDES

Marion Grady

Aides

Pre-service time spent with aides who will be working in your classroom is time well spent. During the Summer Reading Programs, even the brief half day preceding the first day of sessions helped organize and establish the working pattern for the entire six weeks.

This is an excellent time to have "housekeeping" duties taken care of, exchanging telephone numbers, training in frequently used equipment, finding who felt most comfortable and adept at which skills, EXPLAINING THE ASSIGNMENTS of groups of children, discovering how the aides felt in relation to the total program, presentation of materials. At this time we firmly established those rules by which we planned to cooperate during the summer. This was all in writing.

Among the rules:

> Children are to be encouraged to TALK and we must LISTEN at all times. Only EXCEPTIONS would be during certain total class instruction times, viewing films, etc.
>
> We are to record (or help children to record) all that goes on and duplicate the bulk of this for the children to read.
>
> Whenever an aide felt a problem, or near-problem with a child we were to immediately confer in order to try to correct the situation.
>
> No aide would be expected to perform any activity that I would not perform myself.
>
> Aides should arrive early enough to read the daily lesson plan for the class which included specific duties for the aides.

Pre-organization included establishing the specific ground rules for working.

> Children are assigned AT RANDOM to work in teams with a cooperating aide for the entire semester. This is to help develop rapport to enable the children to become more free with at least this one very close adult. The teams, of course interact. The aides, of course also perform total group activities and are "on hand" for children other than those on their own teams. Teams are assigned to seats and aides are assigned to sit at the tables along with the children. Aides are responsible for taking their team's attendance and reporting each day, collecting field trip and other notes, having materials and equipment ready for use at the proper time, directing their teams to clean up after an acitivty, keeping the teacher informed of "situations", maintaining physical order of that team's working space.

Organization must include specific daily/hourly plans. Aides must be prepared for flexibility in the plans, none-the-less.

Daily plans were prepared by the teacher in consultation with the aides. Periodically aides were asked to report for work from 30 to 60 minutes late and stay for that period of time after the children had gone home. This time was used both for planning, instructing in specific techniques, and constant brush-up on equipment usage.

On a three hour plan we operated something like this:

8:30 to 9:30

Total class presentation
This might include discussion, writing or language follow-up from co-operative stories.

and/or

half the time on a total project, half on individual activities (stories, etc.)

and/or

(as it turned out one summer) each team received a copy of the morning newspaper, read it, cut it apart as per their needs, regrouped as a class to discuss the contents of the articles of interest.

(When children are performing some activities that do not require the immediate presence of an aide, aides may be preparing for later activities.)

9:30 to 10:30

Team time
We have seven aides, therefore seven groups, therefore seven activities to which each group rotated daily. Every child and every aide had an opportunity to take part in each activity at least once every seven days. This is the time for the teacher to pull children aside for individual attention, as allowed by the assigned activity for the day.

Example:

Activity 1 Large illustration (prepared cooperatively by the class) is posted on magnetic board. Children may use magnetic "people" and props to devise a VERBAL story. Each individual child is encouraged to do so as other group members are expected to LISTEN to the presentation. ORAL, COMPOSITION, LISTENING, IMAGINATIVE SKILLS

Activity 2 Chalkboard stories are written by the children with help from the aide (and her dictionary). Stories are usually translation from activity 1. Children are asked to write the story they told at the magnetic board the previous day.
COMPOSITION, WRITING, SPELLING, RECALL, ORGANIZATION OF THOUGHT

Activity 3 Titles and captions are written by the children with the help of the aide whose major responsibilities are holding the dictionary, timing, and aiding the children with the typewriter. Children are encouraged to type their own-good motivation. Lots of fun.
(While one child types, this can leave others free for individual instruction with the teacher.)
ORGANIZATION OF THOUGHT, WRITING, SPELLING, COMPOSITION

Activity 4 Listening center activity which may include a tape on the subject area of concern (in our case, the Moon Landing) with or without a written activity sheet. Tape might also be a companion to multiple trade book copies.
LISTENING, BUILDING SPEED IN READING, VOCABULARY BUILDING

Activity 5 Dictation to the aide who is working at the typewriter. Cooperative. Children may not see, but are asked to recall the details of something (usually the large illustration from activity 1.) (Individual might be taken aside by teacher.)
ORGANIZATION OF THOUGHT, ORAL, RECALL

Activity 6 Composition ditto sheet, usually difficult, usually (for these specific children in comprehension or sequencing) requiring some help from the aide, usually requiring some follow-up writing by the children.
ORGANIZATION OF THOUGHT, COMPOSITION PROCEDURES, WRITING, READING

Activity 7 Language Master (if possible), Library reading, the comfort, relaxed or "structured free" time under the direct supervision of an aide. Another good time for individual instruction with the classroom teacher.
VARIED

10:30 to 11:30

Total class presentation
This might include cooperative stories, literature, dramatization, follow-up, major art activities related to the general scheme (collage from morning news about the moon trip, for example), discussion, review, etc.

Obviously we have skipped important things (recess, cleanup, etc.) on this plan which may not be skipped in reality!

Walking field trips were usually scheduled from 8:40 to 9:30. We tried to avoid interruption of the scheduled "team time". This was also a good time to schedule a film; we're allowed time later for follow-up activities. This would be a good time for the teacher of developmental reading to work with her groups. (We do not interrupt -- allow flexibility--whenever practical. For instance, during "team time" we raced down to Portsmouth Square for the splashdown so we could hear the sirens, noise etc. from this open area. We were accompanied by a portable radio.)

OTHER themes fit in as well. The same basic plan was used with children of a different age, in different numbers, with five paraprofessionals. Our major concern was developing skills of observation and awareness. We studied line, form, texture, pattern, color, and sound and this was a literature based activity program.

All in all, I would say this is the most strenuous (planning!) and rewarding (implementing!) way I have ever taught.

San Francisco Bay

We sailed on the Harbor Queen.

Room 305 was there, too.

Alcatraz Island looked spooky.

The Golden Gate Bridge is tall.

The Bay Bridge is very long.

BAY CRUISE CHART:
typical photographic essay

We like to take pictures.
It is fun.
Pictures look pretty.

We can see
how things look today,
how things looked yesterday, and
how things looked many days ago.

We can see
how things grow and
how things change.

Pictures remind us
of happy times.

TAKING PICTURES CHART:
Terribly typical teacher talk but useful for reinforcing some language skills.

Using the Camera

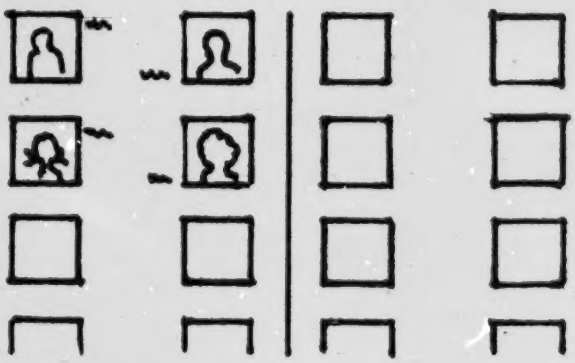
1- LOAD the camera.
2- AIM at your subject.
3- HOLD still.
4- SHOOT.

CAMERA RULES CHART:
Simplify

PORTRAIT CHART: Children paired off and photographed each other.

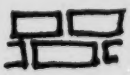
We Took Pictures

We have 8 cameras. We know what cameras are for. We know how to hold them. We are learning how to use them.



Each child "wore" a letter and discovered something that began with that initial letter or that initial sound.

Walking ABCs of the Haight-Ashbury

apples A a	bricks  B b	cyclery etc. C c	dog — D d
electric lines E e	fire engine F f	garage G g	Hippie's House H h
ice cream store I i	junk J j	kitty K k	lines L l

Children's illustrations

mailbox M m	nurse's college N n	orange O o	pet shop P p
quarts Q q	restaurant R r	store S s	truck T t
underwear U u	vegetables V v	windows W w	X-ing X x
	yard Y y	zig-zag lines Z z	

We went for a walk.

We went looking for shapes.

We went looking for designs.

We went looking for lines.

We went looking for things that showed us symmetry.

We found some shapes: triangles Δ, circles O, and rectangles □, pentagons ⬠, hexagons ⬡, and octagons ⯃, in doors and windows, parts of roofs, on sidewalks and streets, signs, EAT in tiles, and walls.

-1-

We found some designs on houses, in tiles, in bricks, telephone, bus, and electric lines criss-crossing each other and stained glass and painted windows.

We found some lines in crosses, stairs, bannisters and fences, fire escapes and Sidewalks and streets.

-2-

We found symmetry in a circle window and in a house front.

We took some pictures, too. Kevel, André, and Jeneçois each took photos of their houses.

-3-

WE WENT FOR A WALK: Three page chart- Multi-media approach Children reported what they saw, verbalized, categorized, classified, wrote in report form, read, studied, taped, heard on listening center, etc.

It's fun to take pictures.

We like to take walks and we like to take pictures of things we like.

We like to see *beautiful* things. Flowers, windows, designs, colors trees, animals and shapes. Oh, everything is beautiful! We like to take pictures of beautiful things.

Maybe we want to show our pictures to somebody so they can enjoy what we saw.

Cooperative Story Chart

Why We Like to Use the Camera

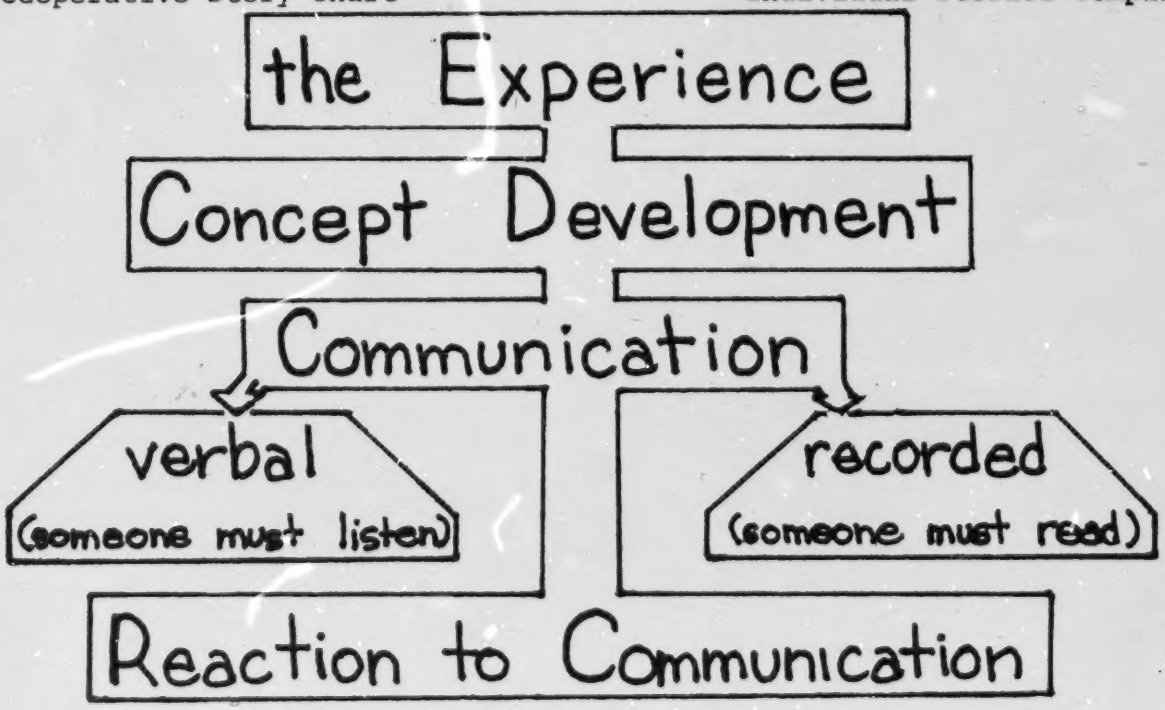
Everything has a different look. We can show other people different things.

We like to see *beautiful* things. We like to take pictures of beautiful things.

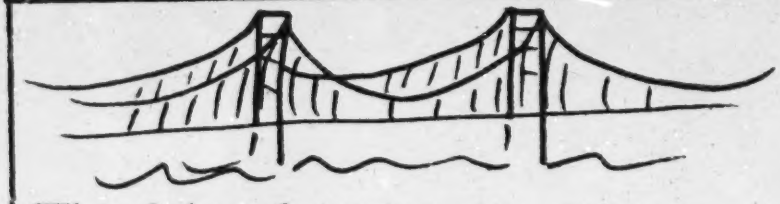
We like to share what only we can see through the camera.

Oh, everything is beautiful

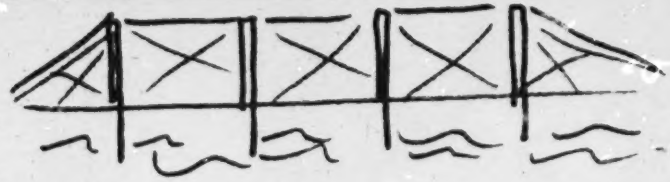
Individual Stories Compiled



A Tale of Two Bridges



The Golden Gate Bridge is orange.
The Golden Gate Bridge is tall.
The Golden Gate Bridge is not so long.
The Golden Gate Bridge has two towers.
The Golden Gate Bridge goes straight across the bay to Marin County.



The Bay Bridge is gray
The Bay Bridge is not so tall.
The Bay Bridge is long.
The Bay Bridge has four towers.
The Bay Bridge rests in the middle of the bay on Yerba Buena Island.

WHAT A WAY TO GO!

doors	rubber tires
windows	wheels
seats	runs on gas
Muni Bus	

doors	rubber tires
windows	double decks
seats	runs on gas
Double Decker Bus	

doors	tracks
windows	steel wheels
seats	runs on electricity
Cable Car	

doors	no wheels
windows	double decks
seats	runs on gas
Cruise Boat	

Chart can be used for many different purposes such as categorizing, cut-out magazine pictures, etc.

A TALE OF TWO BRIDGES was a 4' x 12' bulletin board

To the Beach

Tomorrow we **are going** to Fort Cronkhite Beach.

We **will go** by car.

We **will go** across the Golden Gate Bridge

We **will go** to Marin County.

We **will make** sand castings.

We **will make** mosaics from pebbles.

-1

We **will take** big coffee cans to put rocks in and to mix plaster.

We **will take** glue to stick rocks on.

We **will take** boards to glue the rocks on.

We **will take** lunch.

We **will take** something to drink.

We **will take** extra clothes.

-2

We **will bring** band aids.

We **will wear** warm clothes and name tags.

car	can	rocks
glue	lunch	clothes
cameras	boards	beach

Don't forget the cameras.

-3

From the Beach

Yesterday we **went** to Fort Cronkhite Beach.

We **went** by car.

We **went** across the Golden Gate Bridge.

We **went** to Marin County.

We **made** sand castings.

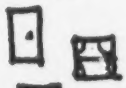
We **did not make** mosaics.

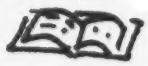
We **took** big coffee cans to put our rocks in.

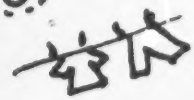
and so on

-3

In the City

There is a street.
It's in San Francisco.
There are many buildings.
I see many doors 
and many windows.
People live in the house.

There's an apartment.
There are people in it.
A man reads. 

There's a big building.
It's a store.
There's a barbershop.
There's a trash can
by the mailbox.
one tree
a cleaners
lights
clothesline 
birds
stairs

Use SOUNDS AND PATTERNS OF LANGUAGE (Holt, Rinehart & Winston, Inc.) to help with readiness for Bank Street.

Build a growing mural

1st day: All children **construct** a paper house. Post one. Label

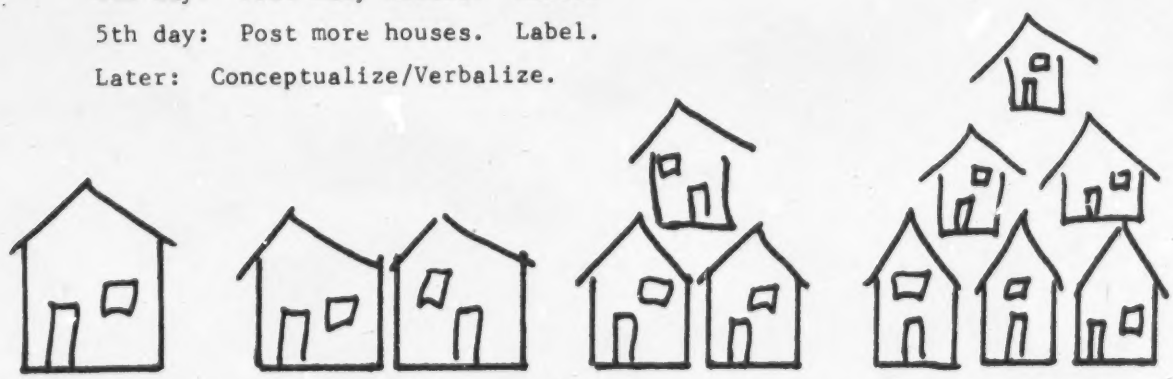
2nd day: Post two houses. Label.

3rd day: Post three houses. Label.

4th day: Post many houses. Label.

5th day: Post more houses. Label.

Later: Conceptualize/Verbalize.



One house. | Two houses. | Three houses. | Many houses.